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WHAT THE KAIULANI SCHOOL IS DOING TO TEACH THE YOUNG HOW TO LIVE

BY MRS. WESTON COYNEY.

AS YOU DRIVE through to Palama your eyes, accustomed to the barren land, or sordid stores that line the roughened way, turn with involuntary pleasure toward a splendid residence that suddenly looms before your vision. It is set well back from the roadside. Its gates are wide open, as if inviting visitors; its beautiful lawns refresh one's senses; and its trees and fernery call up many a pleasant memory of other trees and other ferneries in a far distant land. And then one's eyes travel on past the beauties of landscape to the solid Romanesque style of architecture fronting one, with its three big arches and its upper piazzas of twisted black iron and its great eyes of windows which seem to beckon and invite one to enter. And, if you are not a timid soul, you will respond to the mute invitation and gladly saunter into the enchanted palace, like a knight of old. Later, when you emerge, you too will chant a psalm of praise for those who have made this wonderland a blessed reality to 500 little souls, whose own homes gave them no promise of expansion; no hope of anything lovelier than the four whitewashed walls of a Palama shack.

For this is the Kaiulani School! Yesterday was the birthday of the beautiful Princess, who gave to the school her name.

In the big hall on the second floor appropriate exercises were held yesterday morning to commemorate Kaiulani, the Good.

In this social hall there hangs a half-length photograph of the princess in evening gown, presented by her father, Mr. Cleghorn. It shows her to the very best advantage. On the opposite side, facing this picture, is a medallion, framed in velvet. Out of compliment to the Princess, the Hawaiian room adjoins this hall. The American and Hawaiian flags interlace each other and embrace a third picture. On the blackboard were bold and sketchy scenes of Hawaiian life; notably an ancient heiau. The drawing was good and was the work of a pupil. Another represented Honolulu harbor. These were in chalk.

On the walls were scenes supplementary to historical study, a colored photograph of the Hotel street lei women, and strings, or leis, of seeds, gourds, shells, etc. For this is the Hawaiian history room. All the work, even to the charts, is done by the students. And fine work it is, too!

But as advanced educators believe that the DEPARTMENT preliminary step must be a correct one, it may be as well to start with the primary department. As one passed through an archway and entered the vestibule, one of the great glass doors swung silently open and the "open sesame" of Arabian Nights fame flashed through one's mind. It was in the nature of a distinct disappointment to discover the motive power to be only a little sweet-faced boy who stepped forward to take my card. Down a corridor I followed the tiny guide and finally entered a large and spacious room and narrowly escaped tumbling over six little washbasins all in a row. For it was Monday, and wash-day, and a line and three dozen clothespins bore indisputable evidence of the energy of the infant blanchisseuses. It is called the receiving class. As a matter of fact there are two receiving classes, owing to the unusually large number of applicants, presided over respectively by Miss A. M. Felker and Mrs. L. M. Wood.

Miss A. M. Felker is not only a kindergarten, a California State Normal School graduate, but also an author. Her child's book, "Toyon," is widely known and she is now engaged upon a "grown-up" story to be entitled, "Crumb of Comfort." It is no wonder she tells such pretty stories to the children in conjunction with the object and picture.

"I am sorry you came today," said Miss Felker. "The children have just finished a lesson in washing and the clothes and dish-cloths are not yet dry."

And she motioned to a couple of the older boys to remove the evidences of the fray. But that bit of realism was the charm of the whole thing, and the childish refrain came back to the mind of the visitor: "On Monday I wash my dolly's clothes; on Tuesday neatly press them."

And that is how it turned out to be. These tots are learning to wash on Mondays and to iron on Tuesdays and to sew on Wednesdays and now they are to learn cooking and housekeeping. Nineteen tables will be covered with napery hemmed by tiny child-fingers; napkins, knives and forks will be properly laid at each plate and everything eaten at the luncheon hour will be cooked by the little cooks. Each child brings five cents to help defray expenses. The proper cooking of rice will be taught first, then taro, the making of poi and an Hawaiian stew. By the way, that consists of meat (preferably beef), potatoes, vegetables and red peppers, the whole thickened with fresh poi. It has to be carefully stirred at this period, else it will stick and burn. All the native foods will be prepared first, followed later by huckle food, such as bread-making and cake. Stories about each line of work are put on the chart. This slip shows how the object is presented first, then the picture and the story follows. Oral and written language both being used largely by way of explanation:

We have six tubs.
We have six wash-boards.
We have a bar of soap.
We have a clothes-line.
We have three dozen clothes-pins.
We wash dishes.
We wash clothes.

Some idea of the work done by these pupils is shown by the drawings on the slaps, which are entirely the free-hand work of pupils. The printing is done by older pupils. Every chart, every drawing, in charcoal, chalk or water color, is the work of some one pupil in the school. There are seven grades and the pupils all unite to help one another, and that is the true secret of the success of the Kaiulani School.

It is entirely a question of self-government. Corporal punishment is almost unknown. It is the same with the teachers from the principal down. And the pupils and teachers work in perfect harmony one with the other.

It is a big school. It comprises 500 pupils, a principal and twelve teachers, with extra special teachers for music and singing, drawing and painting, and agriculture. There are twelve large and handsome school rooms with every modern appliance for the comfort and well-being of the pupils. There is a library for the teachers and a reading-room for the children.

The children do all the CHILDREN work. The teachers super-vise, train, correct and simplify, but it has been found best to let the pupils perform all the tasks, to get satisfactory results.

Politeness is required from the children. They are taught that the two little friends, "Thank you" and "If you please," go hand in hand, and if treated well and used fitly, will smooth out many a wrinkle, calm many a storm. In passing out it was pretty to hear the different expressions, "Good-by," "Good-night," and "Aloha," according to their nationality. But each offered a salutation.

Some dolls were shown. Every particle of clothing was made by these tiny children. The dolls were dressed to represent different countries. Each, therefore, was in national costume. A doll's bed, made by the boys in Room 2, from old shoe boxes, was next displayed.

The mattresses, pillows, sheets, spread, etc., all made, or hemmed, as the case might be, by these tots. Some of the

en, now in course of erection, is also the handiwork of the boys.

A strong feature of the school is the drawing-free hand and mechanical—and painting. The boys make drawings of every piece of work to be undertaken. These are presented to the teacher for approval. If true to the scale (one inch to the foot) and practicable in design, they are accepted and work begun immediately. A green-house will shortly go up and a dolls' house, seven feet high, to contain six rooms, is already under way. The furniture will be made by the boys and the girls will make the curtains, and all the interior-work that can be done by nimble fingers.

The school aim is to prepare these children, not for colleges, but for life. They are taught to honor labor.

TO TEACH these children, not for colleges, but for life. They are taught to honor labor.

THE LATE PRINCESS KAIULANI.



YESTERDAY WAS THE BIRTHDAY of the Princess Victoria Kaiulani Cleghorn. She would have been twenty-five years old had she lived to celebrate the event. Her father and a few friends went to the royal mausoleum yesterday and placed flowers upon her tomb.

The Princess Kaiulani, who was the heir apparent to the Hawaiian throne, was born in Honolulu, October 16, 1875. Her father was Archibald S. Cleghorn, a Scotchman, and ex-Governor of the Island of Oahu. Her mother was the Princess Miriam Likelike, sister of the late King Kalakaua and of the present Queen Liliuokalani. The Princess was sent to England to be educated, when but fourteen years of age. There she had the best advantages and was cordially received into the London society, even royalty taking an interest in her. It was while studying there, March 9, 1891, that she was proclaimed heir apparent to the throne by Queen Liliuokalani, notwithstanding the rumor that the Queen entertained no love for her young niece. It was some time during 1893 she visited the United States. Later on she returned to England, where she was received with open arms. She revisited the States in 1897, and then came home. Her father built her a beautiful residence in Waikiki, Aiea. Here she lived quietly and simply, for her income was a small one.

After annexation she dropped her title, becoming plain Miss Cleghorn. She was active in the work of the Hawaiian Relief Society, the Red Cross Society and all matters relating to charity.

She rests in the company of the King of her race and lies entombed in their mausoleum.

mattresses were stuffed with excelsior; others with "Robin's wool," which has served many a useful purpose. Robin, it must be explained, is a sheep owned by Mrs. Frear and loaned to the school. They use the wool sheared from its back.

On Wednesdays, sewing day, the children sew dish-rags, bluing-bags, soap bags, towels, table-cloths and aprons. In the fifth grade they learn to make emory bags and pin cushions.

Weaving is taught and WEAVING spinning. They have a fine TAUGHT loom. They weave both cotton and wool. Some work on the loom was shown. They begin with paper and twine and pass, grade by grade, to the intricate forms. The children make lauhala and bamboo card and photograph cases, fans, hats, mats of all kinds, from the table doyley up to the lanai size. They also make imitation limba leis from paper; they weave lauhala—a vegetable fibre—into napkins and baskets and belts, and string leis of shells and beans and seeds.

Blacksmithing is taught, carpentering, the care of chickens, and the chicken house was built by the boys. The kitchen

As Miss Felker quoted:

"The man who earns by honest labor,
The daily food which nature needs,
Is not beneath his lordly neighbor,
Whom the golden spoon of fortune feeds."

In that quotation lies the essence of the teachings of Kaiulani School!

"Facts," said Miss Felker, "are the substantial part of our work. As Ruskin says, 'The greatest thing the human soul ever does is to see something, and tell what it sees in a plain way.' Simplicity is beauty with us."

In the primary classes the kindergarten occupations, as modes of expression, are used. No slates are allowed. They are too noisy. They are tabu in this school! They are also considered unhygienic from a sanitary point of view. And they tend to give a heavy, cramped hand, altogether useless. By the use of chalk, charcoal and the Chinese brush, a large, bold, free handwriting is obtained. Then the drawing strengthens and gives a true touch to both eye and hand. Manual work, therefore, is the keynote all through their instruction. They learn printing and many do splendid work.

In the primary department the general plan of work is as follows:

1. Nature work.
(a) Weather report.
(b) Animal life.
(c) Gardening.
2. Reading, the outgrowth of Nature work.
3. Industrial work, involving much construction work, number, etc.
4. Reading and writing from chart, to satisfy parents who send pupils to school to learn to read and write.
5. Housekeeping, involving sewing, cooking, setting tables, dish-washing, etc.
6. Music and drawing correlated with every phase of the work.
7. Games and stories correlated with the work.

In nature work live animals and insects are used. They see the eggs hatched out and examine the young.

However, nothing is left to die in the school room. All are liberated afterward. Humanity is taught and observed at every turn of the work.

Each child has a garden. In it are grown vegetables. They will be cooked and eaten by the little gourmands later. The garden is five feet wide and thirty feet long. Every child has a pot of flowers. Then the beautiful window boxes come in for a share of the child-activity. For activity is the law of childhood.

The birthdays of all prominent men and women are observed. The dates of their birth are indelibly imprinted on their minds in this easy fashion.

The games indulged in are GAMES baseball, football, basket-ball, ARE handball and running, jumping, PLAYED, and all out-door sports. The teachers are there, not as police officers, but as helpers. The spirit of kindness and helpfulness runs through reason and sports.

The children took great interest in the recent races and sports, and pleasant rivalry took place in mimic matches. They even wore the colors of their respective favorites. So it is seen they are kept advised of what goes on in the outside world. Excursions to famous places of interest are frequent, and plants and ferns collected for classifying. Then they have a sort of exchange bureau. They collect and send Island specimens to England, America and Australia and receive in return many specimens of rare value. A collection that shows great promise is now gathering. Patriotic and other songs are another leading feature. Here is one composed by Miss Felker:

NANANANA.

We can see you, mother spider,
With your nest so snug and white;
Nananana, big house spider,
Hold your eggs there snug and tight.

Something's happening, mother spider,
To your nest, your big cocoon;
It is growing gray and wicker;
Will your babies hatch out soon?

See! The nest is surely opening,
Out the little spiders go;
Take care, roaches, flies, mosquitoes,
Little spiders larger grow!

Mother spider, can your babies
Make big webs and cocoons white?
Help them, teach them, nananana,
How to do their work "just right."

Play with them, dear mother spider,
Give them on your back a ride;
Let them run and jump about you;
In the old nest let them hide.

Nananana, big house spider,
To the children you are dear;
They'll not harm you, mother spider,
For your babies have no fear.

Another is a parody on
MISS "Sing a Song of Sixpence":
FELKER'S Sing a song of gladness,
SONGS. Pocket full of rice;
Twenty-four mynah birds
Baked in pie so nice;
When the pie was opened
The mynahs tried to sing;
Wasn't that a funny dish
To set before the King?

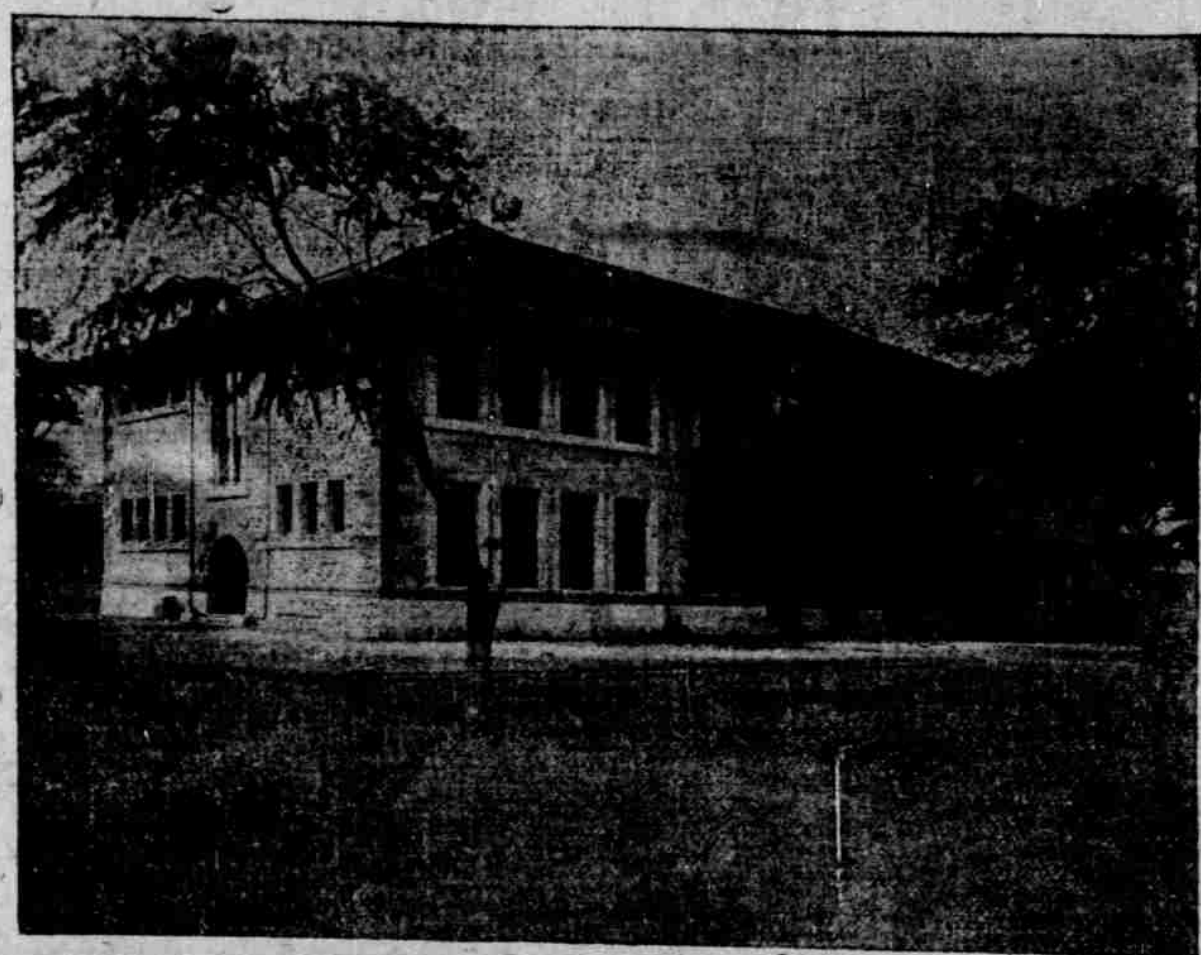
The King was in the Palace
Counting out his money;
On lanai sat the Queen
Eating bread and honey;
Wash-man on the house-top
Hanging out his clothes;
Up flew a mynah bird
And picked at his toes.

Mrs. Frear's book of songs is used, the Jenk's book, Mrs. Anna Tucker's and Froebel's finger songs. The children sang very prettily the "Three Sisters" and waved the American and Hawaiian flags in unison.

The faculty is as follows:
THOSE Mrs. Nina D. Frasher, principal;
OF THE pal; Miss Snow, vice principal;
FACULTY. pal; Miss Loftquist, Miss
Carrie P. Green, Miss How-
land, Miss M. Smith, Miss A. Smith, Mrs.
Wood, Miss Lynch, Miss A. M. Felker,
Mrs. Wood and Miss Farera. In music,
Mrs. Anna B. Tucker; drawing, Mr. Hiltz,
Miss Laughlin.

The folk lore of all countries is studied, classic myths, Hawaiian myths (after purifying), and selected fairy tales are read by the teachers. The pupils' ages vary from six years to seventeen.

That these Hawaiian public school primary departments are well-nigh perfect since the advent of the college-bred and advanced-thinking women placed in position, is evidenced by the fact of their taking the Grand Prix at the Paris Exposition.



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